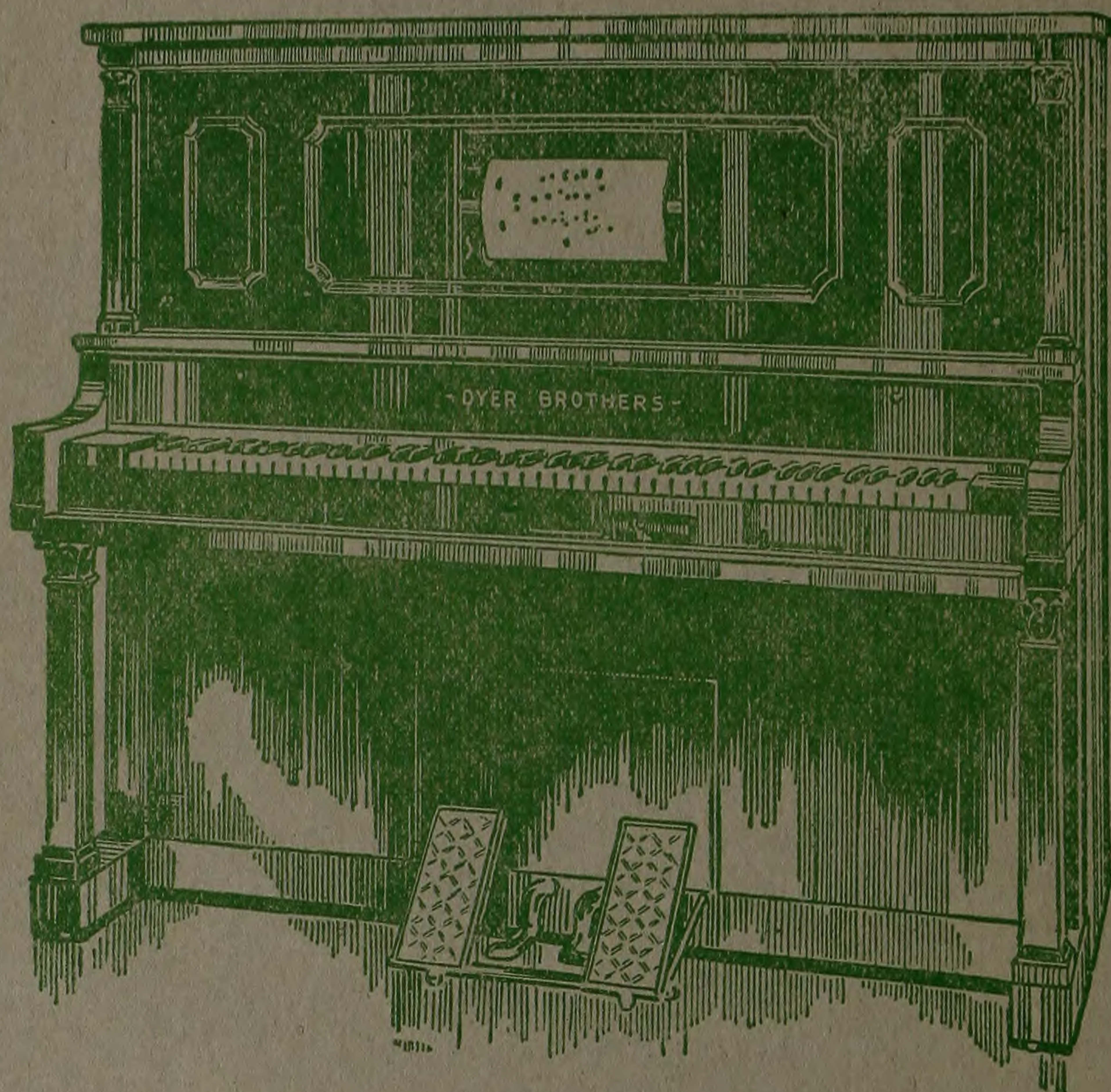




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1911
1912

Tenth Evening Concert
March 5, 1912



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WALTER H. ROTHWELL, CONDUCTOR

TENTH EVENING CONCERT

Tuesday Evening, March 5, 1912, at 8:15 o'clock

THE AUDITORIUM

Soloist: Miss Kathleen Parlow

Programme

1. Dvořák Symphony No. 5, in E minor, "From the New World,"
Op. 95
 - I. Adagio; Allegro molto
 - II. Largo
 - III. Scherzo: molto vivace
 - IV. Allegro con fuoco

2. Mendelssohn - Concerto in E minor, for Violin, Op. 64*
 - I. Allegro molto appassionato
 - II. Andante
 - III. Allegretto non troppo;
Allegro molto vivace

INTERMISSION

3. Svendsen - "Zorahayda", Legend for Orchestra, Op. 11*
4. Solos for Violin
 - (a) Tschaikowsky "Serenade Melancholique"
 - (b) Wieniawsky Polonaise in D
5. Wagner - - "Entrance of the Gods into Valhalla",
from "The Rhinegold"

*First time in these Concerts

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SEASON 1911-1912

Works marked with an asterisk performed for the first time in these concerts

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SOLOISTS.

Mr. Riccardo Martin	-	-	-	-	November 1, 1911
Mr. Rudolph Ganz	-	-	-	-	November 14, 1911
Mr. Ludwig Hess	-	-	-	-	November 28, 1911
Mr. Christiaan Timmner	-	-	-	-	December 8, 1911
Mr. Harold Bauer	-	-	-	-	December 26, 1911
Mme. Frances Alda	-	-	-	-	January 9, 1912
Mme. Eleanora de Cisneros	-	-	-	-	January 23, 1912
Mme. Elisabeth Rothwell-Wolff	-	-	-	-	February 6, 1912
Mme. Johanna Gadske	-	-	-	-	February 20, 1912
Miss Kathleen Parlow	-	-	-	-	March 5, 1912

PROGRAMME NOTES

Symphony No. 5, in E-minor, "From the New World"
Op. 95
Pan Antonin Dvořák

(Born at Muehlhausen, Bohemia, Sept. 8, 1841; died at Prague, May 1, 1904)

The following descriptive and analytical review of *The New World Symphony* is taken from Mr. Murdock's Programme Notes for the second season of these concerts:

Anton Dvorak grew from the village butcher's son to a man beloved and honored in two worlds—honored in the Old World by the degree of Doctor of Music conferred upon him by Cambridge University (England), and by a seat given him in the Bohemian House of Lords; and beloved in the New World because of his help in pointing the way to the freer use of our native idioms of musical language, and for the legacy he left us in the so-called "New World" music, (a symphony, a string quartet and quintet), based on some of the characteristics which he found peculiarly expressive.

"Some twenty years ago Mrs. Thurber, originator and director of the National American Conservatory of Music, induced the famous Bohemian composer to come to New York, ostensibly to teach composition in the conservatory, but in reality to found an American school of music. His coming provoked lively controversies in musical and art journals of the East, for while many were agreed that there should be a National American School of Music (and by that is meant the writing of distinctively American music in contradistinction, for instance, to French or Hungarian music), few were united on the question: What should be the source of inspiration to such a school? Should it be built on the sinister chants of the savage Indian, or had the nation already woven around its heroes and martyrs poems that had sunk deep into the hearts of the nation, and could thus truly be called folksongs? Dvorak found inspiration in neither, but in his travels in the Southland hearkened to the peculiar rhythm and the quaint cadence of the songs of the black man at his work on the plantation. Here was something that struck his (European) ear as novel, and the symphony 'From the New World' (or American Symphony), had its inception."

Dr. Dvorak, in an interview just before his death, with Mr. Thomas Tapper, of Boston, told him "with no little earnest in-

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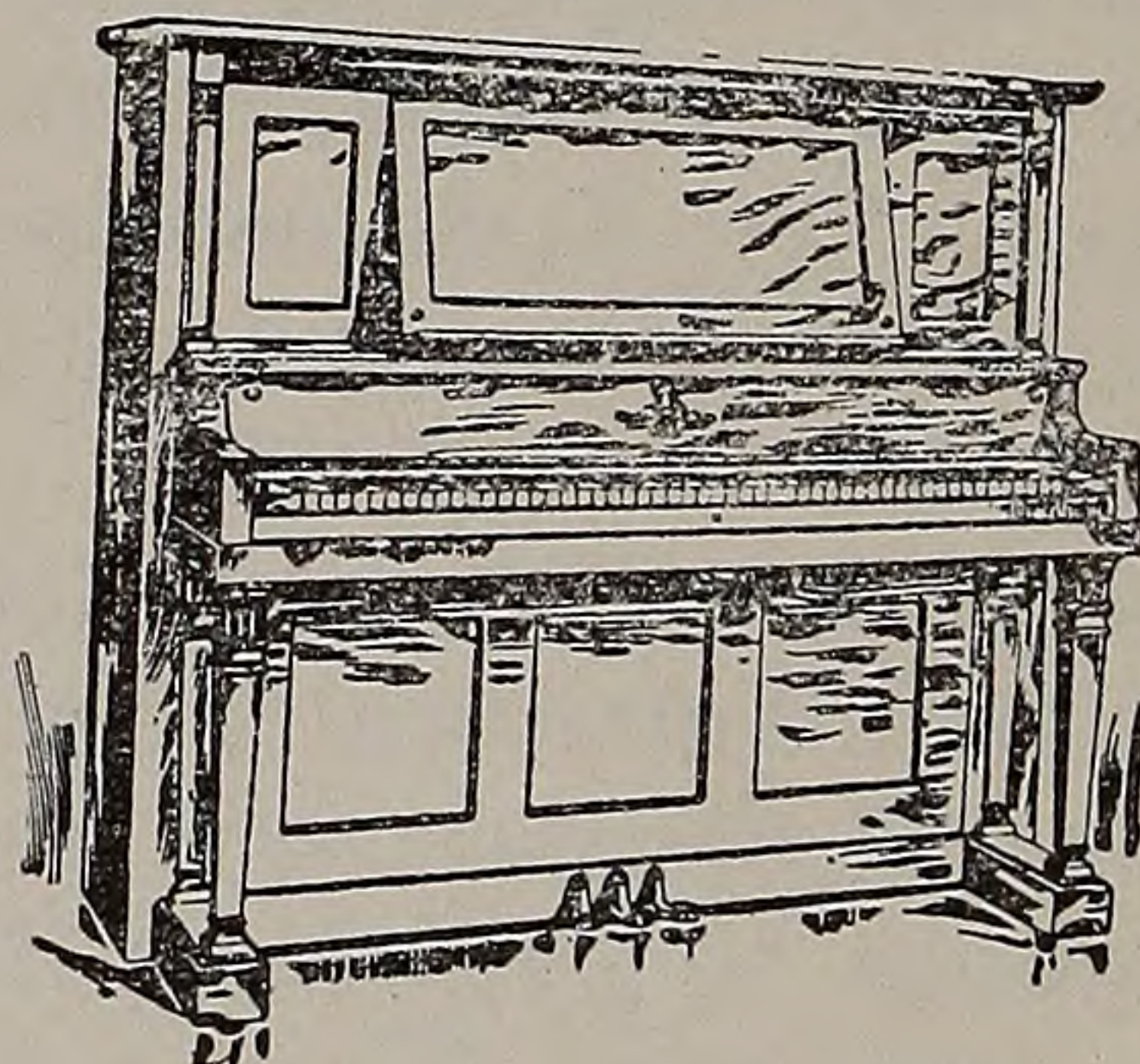
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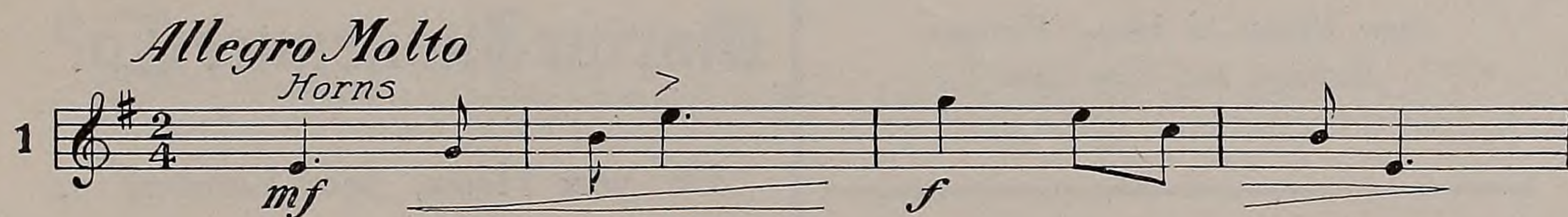
PROGRAMME NOTES—*Continued.*

sistence, that nothing was farther from his mind in writing the New World symphony and the chamber music than to try to establish an American idiom, let alone an American school." "Now the themes which he uses in this symphony are not necessarily actual negro melodies, but they are typical of the songs and dances of the Southern negro, and as such, are, of course, typical of a large phase of American life."

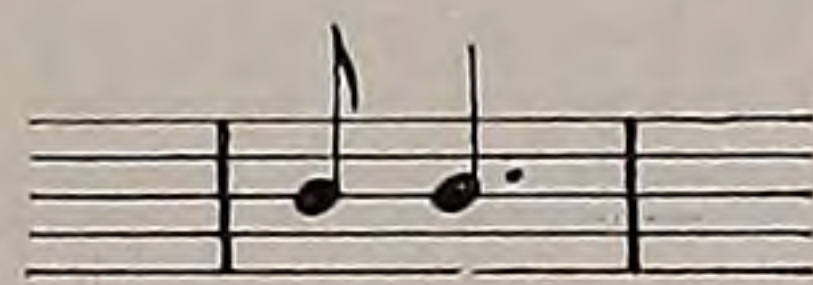
The New World symphony was written in New York, and was first performed by the Philharmonic Society Dec. 15, 1893. It follows the lines of the classic symphony, but contains within it no definite programme. It is scored for the customary grand orchestra without the harp.

First Movement (Adagio; Allegro molto)

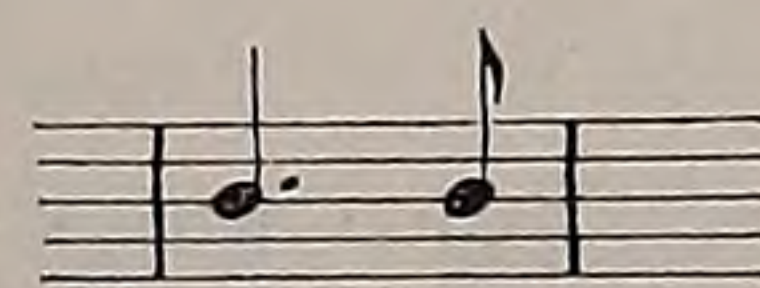
The introductory *Adagio* (E minor) which opens the work fails to disclose any folksong, and is of such a character as to give it a somewhat detached air. A soft opening sentence by the strings is quietly answered by the high woodwind, and is followed by more vigorous calls between strings and woodwind. A short development leads into a succession of chords by the full orchestra, and thence, with crescendo and roll of drums, to the first movement proper, where the horns resolutely announce the first and most important song of the whole work,* a theme simple in structure and strong in vitality and independence. It was originally composed in F major, "quite cheerful and bright, you understand; but then I changed it into E minor,—sadder and more dramatic, you know!"



*The arrangement of an eighth note, followed by a dotted quarter,



the reverse of the customary extension of a note by a dot,



found in the second and fourth measures of No. 1, also in the second and sixth measures of No. 4, is a rhythmic device of the nature of syncopation called Scotch Snap. It is not peculiar to Scotch music alone, though it frequently occurs there, as in Annie Laurie, but, as MacDowell remarked, it is found the world over. (Reference to the themes of the Indian Suite will show its use in Indian music.)

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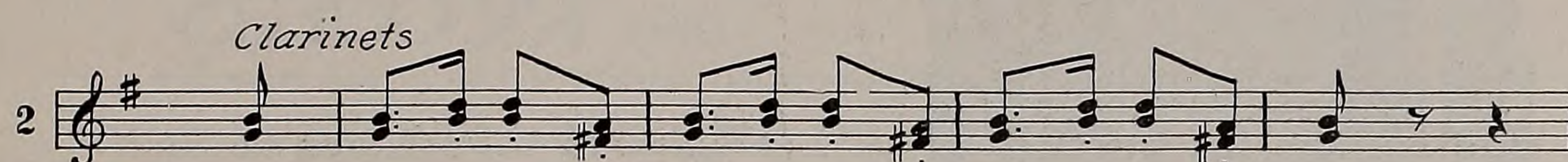
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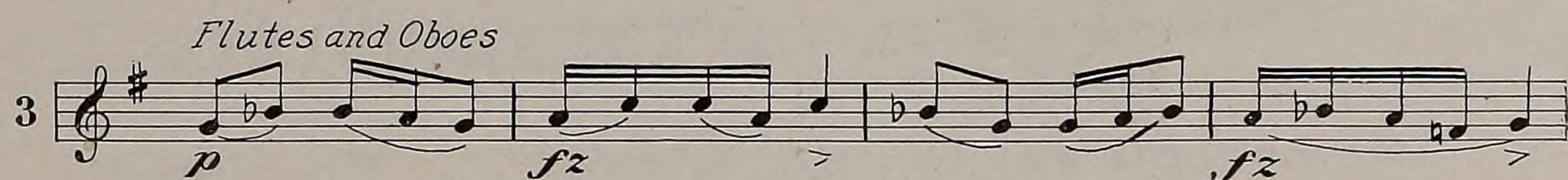
PROGRAMME NOTES—Continued.

This theme has a complementary portion, strongly contrasting in rhythm and color, in which clarinets and fagotts delight in repeating a graceful little dancing figure for four measures.

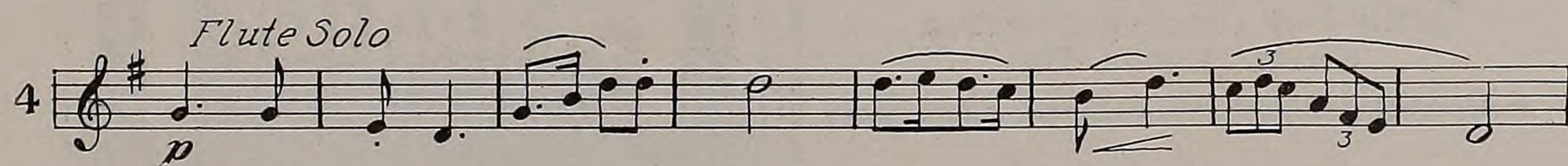


The oboe now repeats the first horn theme (flutes and oboes joining in the dancing figure), then the strings give it full voice, and shortly the trombones and basses re-announce it in boldest measure (*fff*).

Treading gaily along with the dancing violins, we are gently led over into another minor key (G minor) and into the land of Dixie, in truth.

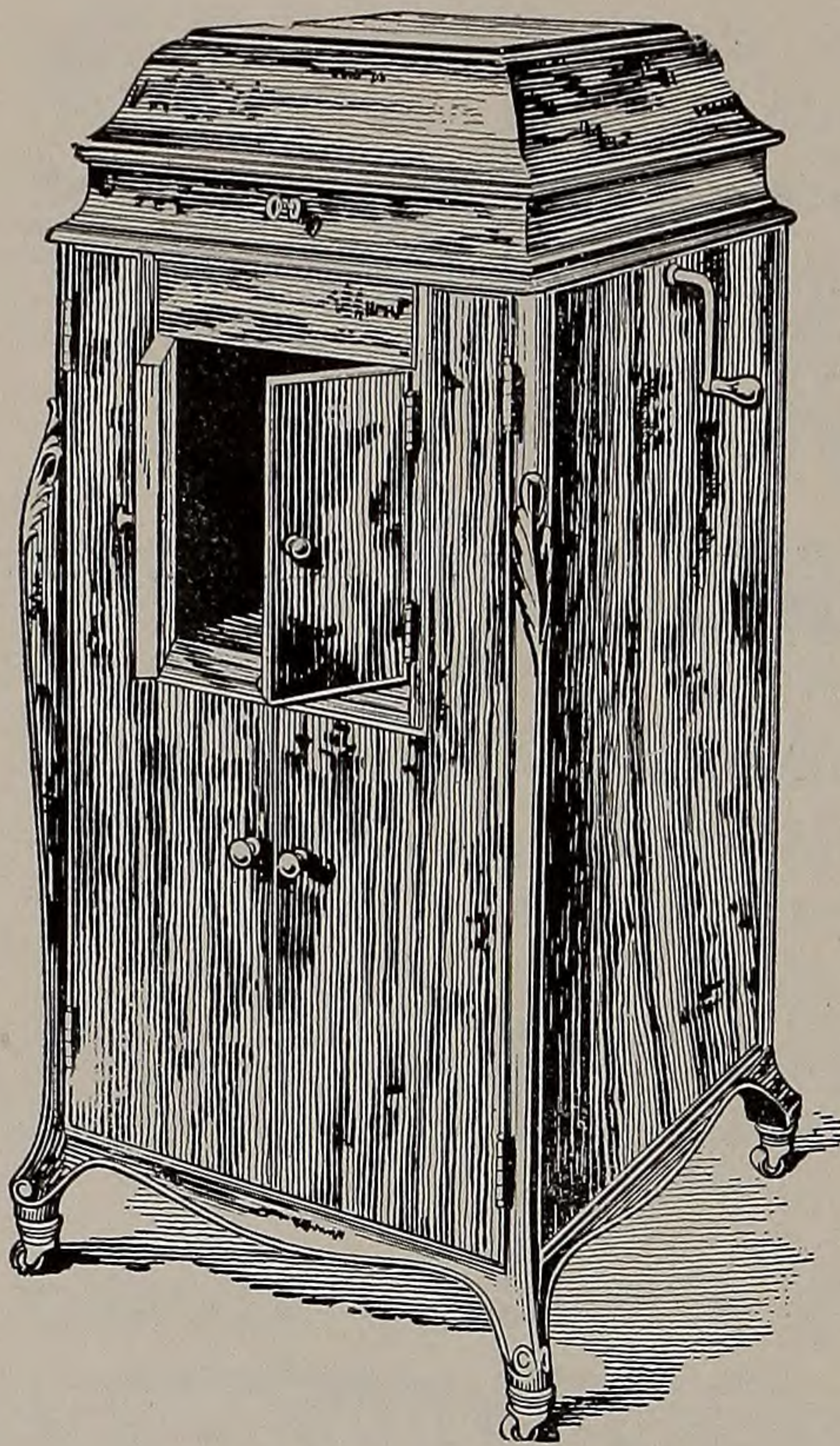


Infectious indeed is this characteristic "jiggy" melody by the flutes and clarinets, with its rhythmic punctuation by the horn (instead of the tambourines and "bones"). The use of the lowered seventh just at the end (F natural) is recognized as a peculiarity of negro music. After a rather merry working out of the rhythm of the theme, the dance is repeated in major, and then diminishing to *ppp* we hear the familiar "Swing low, sweet chariot" of the second theme.



The section now ends abruptly, the repetition following almost immediately.

The *free fantasia* makes extensive use of portions of the second theme (No. 4) in a quickened pace (diminution). With the dancing figure (No. 2) and the quickened elements as a basis, Dvorak presents, at first quietly, then with boisterous interruptions by the first theme, an elaborate and forceful section. Oboe and flute modulate by the use of the first theme, back to E minor, and a repetition of the first section, now somewhat foreshortened.



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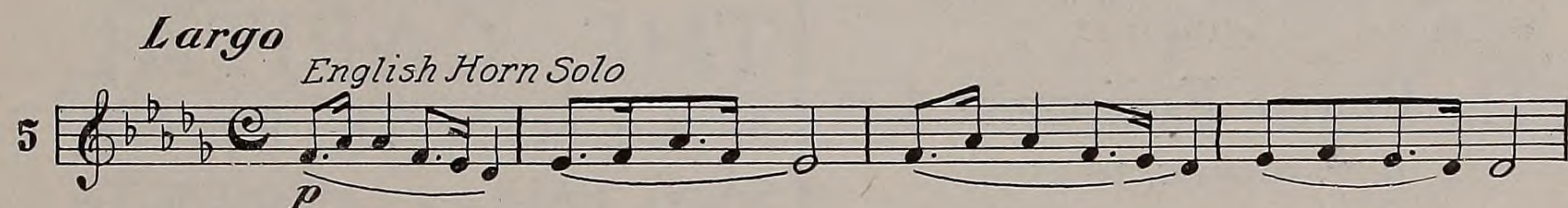
PROGRAMME NOTES—*Continued.*

A short and splendid coda (*fff*), in which the first theme predominates, ends the movement in a brilliant manner.

Second Movement (Largo)

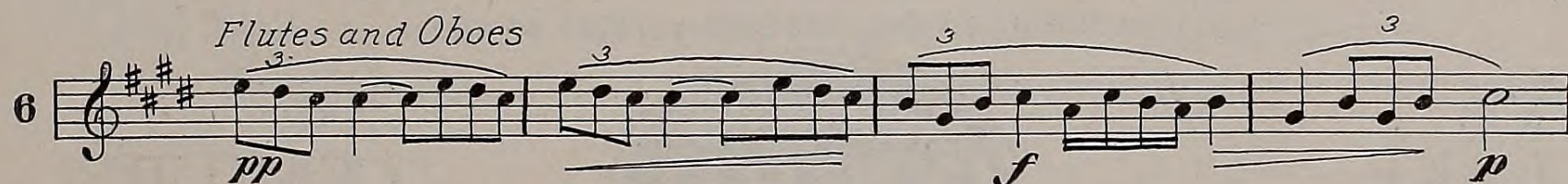
Of the four movements, undoubtedly the one which lingers most tenderly in the mind is the *Largo*. Some writer has called it a "moonlight night on the plantation;" certainly as an idyl of Southern life it is unsurpassed.

A few "softly shifting" chords by the brass and lower woodwind bring in the new key of D flat major, the tonal home of the scene. This the strings gently cadence for a moment, and then the English horn intones the first theme with exquisite pastoral effect.

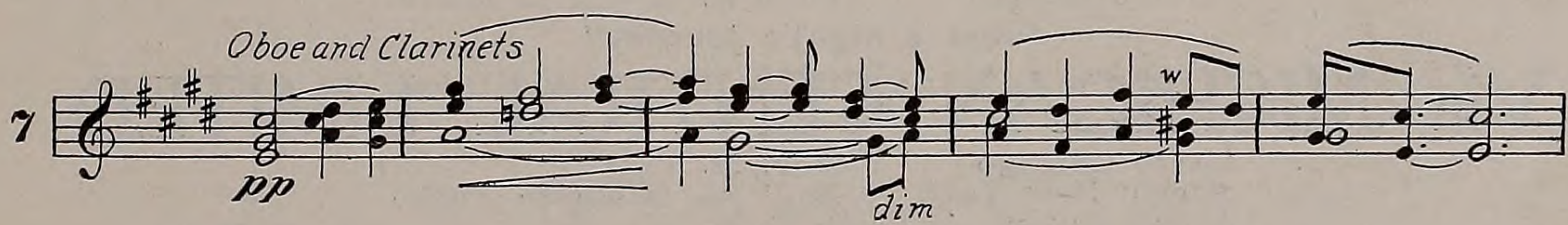


The woodwind swell the mysterious chords again, the song is heard from the hushed strings, and then the solo English horn leads to a close in a soft refrain by the muted horns.

The middle part of the movement is devoted to several themes (in C sharp minor), two of which are of importance. There is a plaintive song by flute and oboe



and another of different rhythmic character by oboe and clarinet over a string bass figure (*pizzicato*).



After varied repetitions of these two songs, there comes a somewhat disturbing episode, in which for a moment themes from the first movement are discerned. This is followed by a repetition of the main theme in D flat major by the English horn, which,

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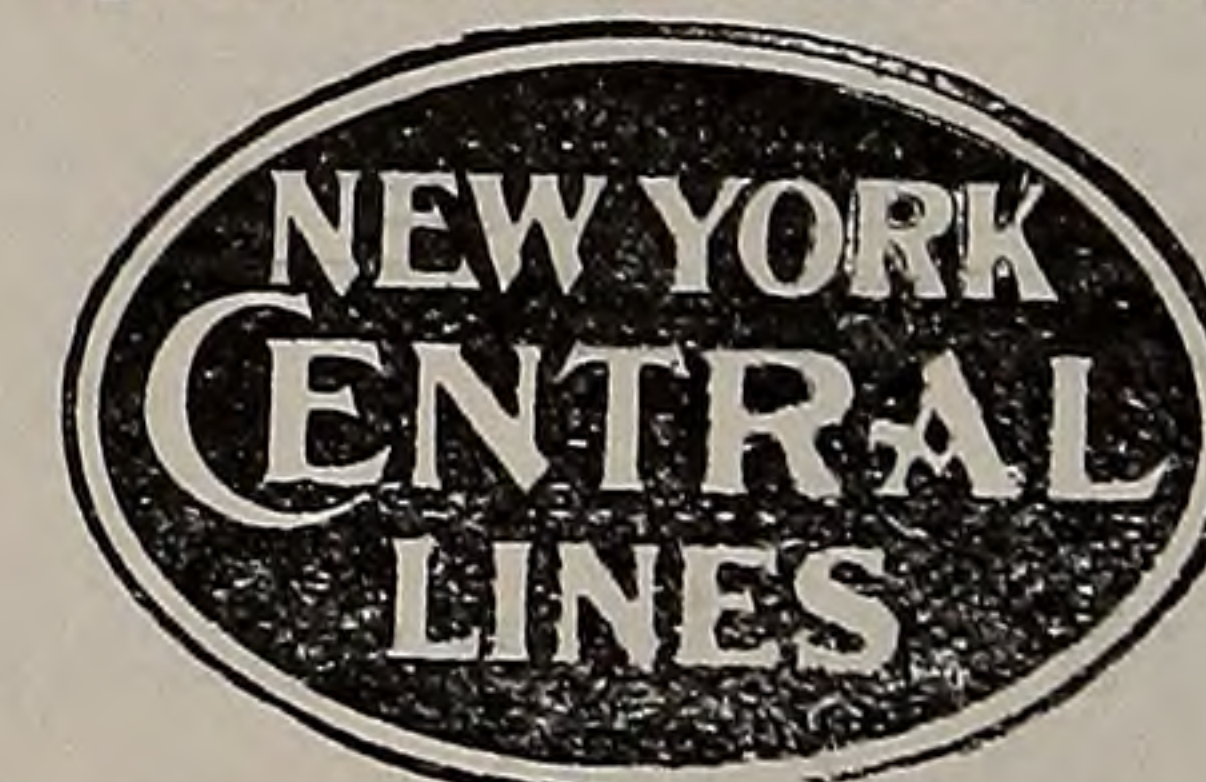
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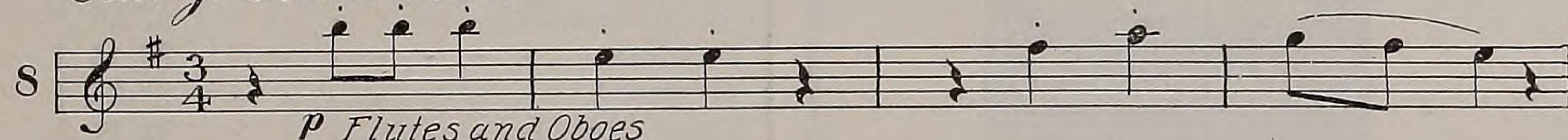
PROGRAMME NOTES—*Continued.*

however, soon gives away to the strings, and the song dies slowly away in the first violins. The mystic chords of the opening and a final cadence by the strings and woodwind close the beautiful scene.

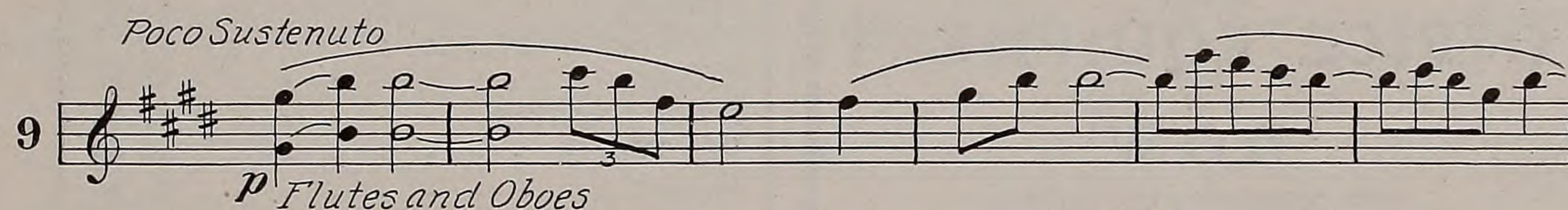
Third Movement (Scherzo: Molto vivace)

The *Molto vivace* of the scherzo introduces a more hilarious mood, though Mr. Krehbiel finds it "least typical, some portions of it smacking decidedly of Bohemia." It contains the regulation parts constructed in a somewhat extended manner, but so well defined that the melodies are easily perceived. Flute and oboe give out the first gay theme.

Scherzo Molto Vivace

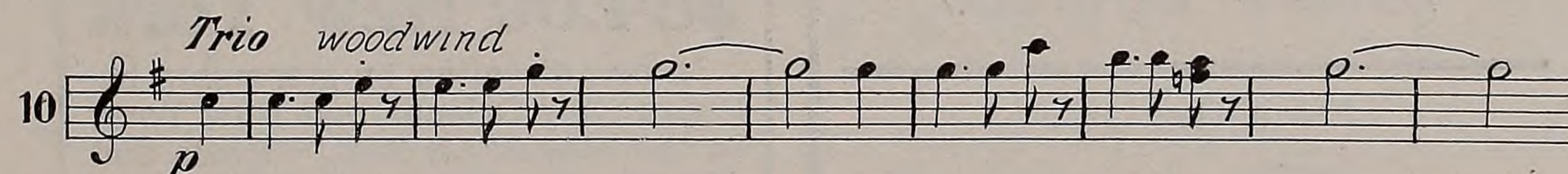


which the violins repeat gently, then the full band mightily. Its counter theme, again by flute and oboe, is more tuneful,

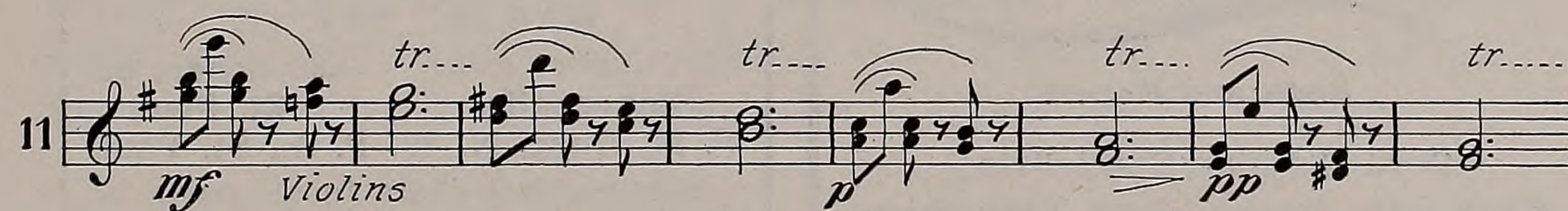


and leads to a more sonorous repetition of the first theme.

The *Trio* contains a delightful theme in C major by the woodwind,



and has as its subsidiary a jolly figure and trill by the violins.



A repetition of the scherzo is followed by a coda on the first theme, with the horns sounding bravely the first theme of the work.

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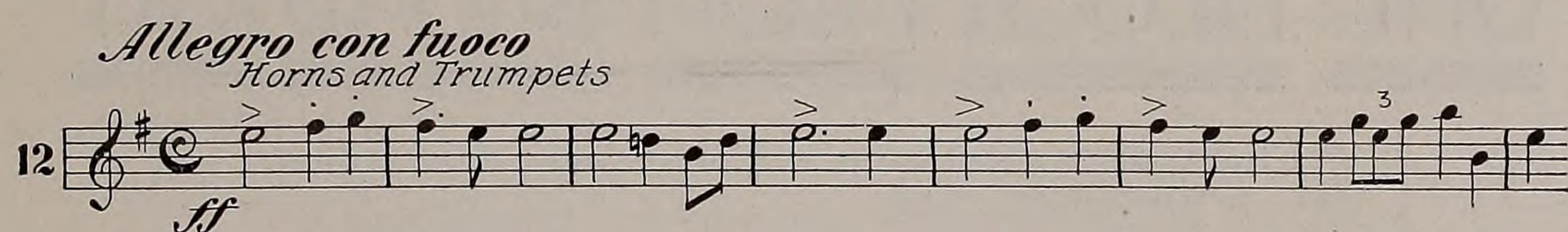
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PROGRAMME NOTES—Continued.

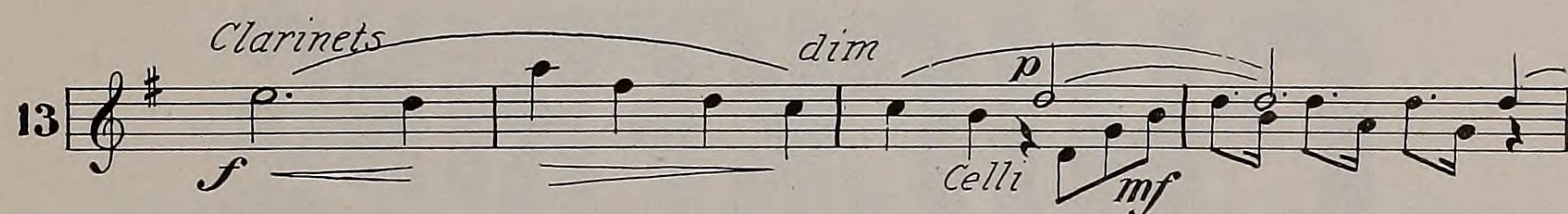
Fourth Movement (Allegro con fuoco)

The *Allegro con fuoco* in E minor, which forms the finale of the work is a spirited movement in sonata form, and notable for its masterly workmanship in the development of material already heard in previous movements without confusing its own thematic matter.

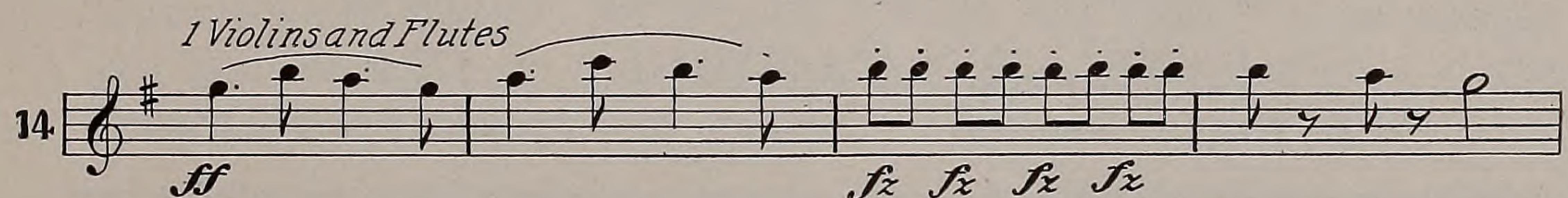
A few measures by the strings, together with some loud chords by the full orchestra, precede a resonant theme by horns and trumpets with emphatic chords by the orchestra.



The strings whirl along in triplets to the calmer second theme in G major, sung by the clarinets over trembling strings.



This is followed by a somewhat martial theme,



whose decisive ending persists to the end of the section.

In the development which follows the first themes of all four movements are heard. A stormy passage leads up to the repetition of the first theme by the trombones, then the movement proceeds regularly to the coda, which, with clashing themes, brings the work to a tumultuous end.

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Concerto in E minor, for Violin, Op. 64

Felix Mendelssohn-Bartholdy

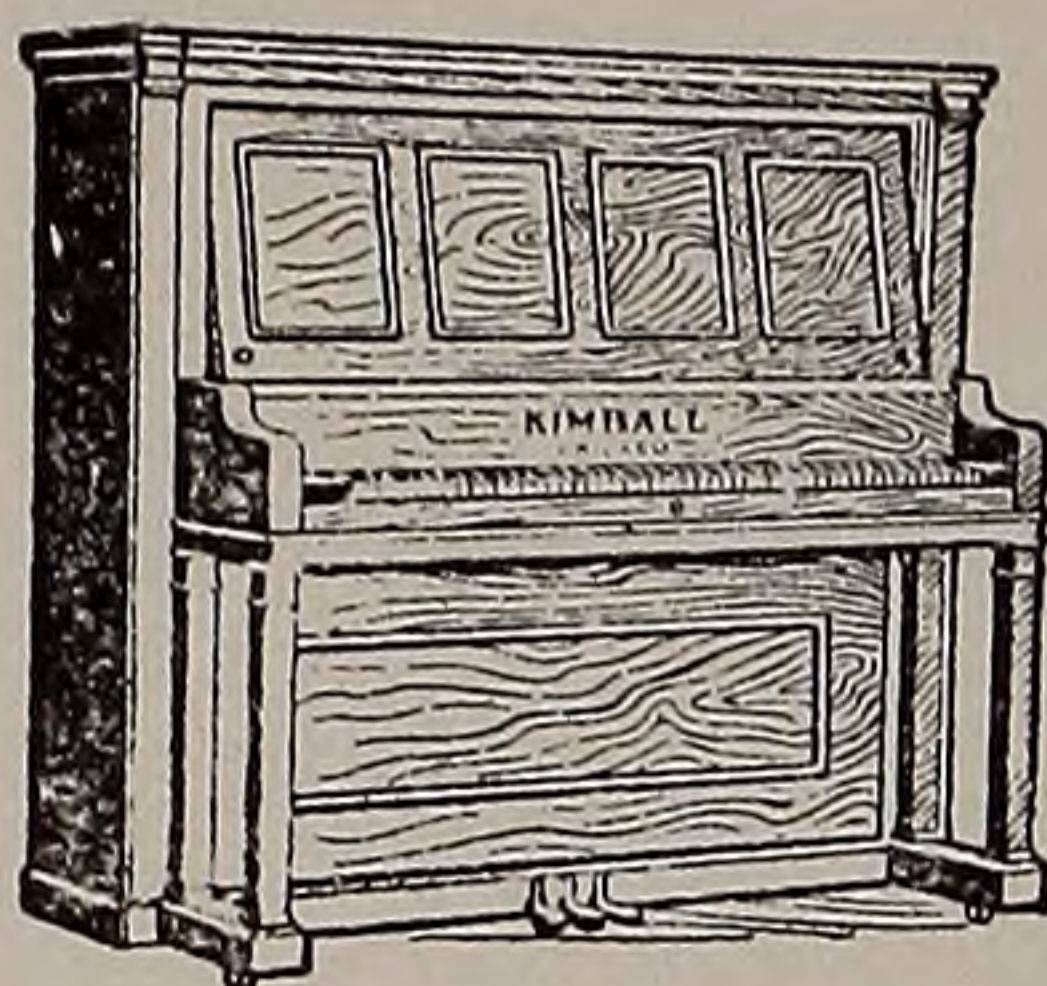
(Born in Hamburg, February 3, 1809; died in Leipsic, November 4, 1847)

This is Mendelssohn's only published concerto for violin. It was conceived in 1838, but probably not begun before 1839, and certainly not finished until September 16, 1844. In 1838 Mendelssohn wrote to his friend, Ferdinand David, the violinist, "I should like to write a violin concerto for you next winter. One in E minor is running in my head, the beginning of which gives me no peace." It seems that David urged him to the work and insisted that it be brilliant, with the first solo part entirely on the E string, for in July, 1839, he wrote to David:

"Now that is very nice of you to press me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E!"

It is clear from the correspondence that David's advice and suggestions were sought and gratefully accepted by Mendelssohn, and there is no doubt but that David assisted in revising the work and had much to do with rewriting the cadenza in its present form. The concerto was played for the first time by David at a Gewandhaus concert in Leipsic, March 13, 1845. Mendelssohn did not conduct nor even hear it, for he was in Frankfort at the time, taking a rest.

The first movement, *Allegro molto appassionato*, in E minor, begins at once with the first theme in the solo violin over a rustling accompaniment in the strings. After an extended development of the theme by the solo instrument, followed by some "cadenza-like" passage work, the theme is repeated and developed by the full orchestra. Then a descending arpeggio passage in the solo violin leads to the appearance of the second theme, which is first given out softly by the clarinets and flutes over an organ point in the solo violin, and then taken up and developed by the latter. This is followed at once by a return of the first theme. This is made the subject of an elaborate development which leads to the brilliant cadenza composed by Mendelssohn with David's



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PROGRAMME NOTES—*Continued.*

assistance. The cadenza, which thus comes at the close of the development section instead of at the close of the recapitulation section, as is usual, ends with a series of arpeggios, which continue in the solo instrument as the recapitulation "enters shyly" with the first theme in the orchestra. The movement ends with a brilliant coda, which leads over without pause to the second movement.

The second movement, *Andante*, in C major, is introduced by a "long-held, swelled and diminished" B in the bassoon, and a short transition passage. Then the melodious principal theme is sung and developed at length over an arpeggio string accompaniment which Mendelssohn originally intended to be played pizzicato. The more restless second theme is worked up by the orchestra and solo instrument in alternation, and then the first part is repeated.

The third movement, the Finale, opens with a short introduction, *Allegretto non troppo*, in E minor, in which there is a suggestion in the solo violin of the first theme of the first movement.

The main body of the movement, *Allegro molto vivace*, in E major, "begins," says W. F. Apthorp, "with loud calls on the horns, trumpets, bassoons, and kettle-drums, answered by fairy-like little rising arpeggj in the solo violin, and short *tremolos* in the strings. Soon the solo violin dashes upon the brightest, nimblest rondo-theme,—the principal theme of the movement,—written in Mendelssohn's most tricky, elfin vein." This theme, a brilliant march-like subsidiary theme, and a flowing, melodious second theme, comprise the entire thematic material of the movement.

"Zorahayda," Legend for Orchestra, Op. 11
Johan Severin Svendsen

(Born in Christiania, September 30, 1840, died 1911)

Svendsen, although occupying a prominent position in Denmark, was a Norwegian by birth, and one of its representative composers. He went in 1868 to Paris, where he remained until the outbreak of the Franco-Prussian war in 1870. In 1871 he came to America to marry an American lady whom he had met in Paris. The next year he visited Bayreuth and came into intimate relations with Richard Wagner. But a longing for his native land after his many years of wandering abroad took him back to Christiania, where for five years he was conductor of



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PROGRAMME NOTES—*Continued.*

the local musical association. He finally settled in Denmark as Court conductor at Copenhagen.

Svendsen's music is all of high character, and marked by the absence of any purely national or Scandinavian characteristics, such as are found in the music of most Scandinavian composers.

The work here played, entitled *Zorahayda*, was inspired by one of the tales in Washington Irving's *Alhambra*,—"The Legend of the Rose of the Alhambra." The tale is summarized as follows (in French) on the fly leaf of the score.

. . . Of a clear summer night Jacinta was sitting alone in one of the halls of the Alhambra. Reclining by a fountain of alabaster, she wept; sobs burst from her breast, and her tears fell softly into the transparent water. . .

But little by little the water became troubled, and in the midst of a wavering vapour appeared the pale phantom of a young and beautiful woman bearing in her hand a silver lute. Her apparel, resplendent with gems, was that of a Moorish princess.

"Mortal daughter," said she in a voice tender and harmonious, "why do you weep? Wherefore do you trouble the silence of the night with your complaints?"

"I weep for a lover who has abandoned me!"

"Dry your tears; your sorrows may soon come to an end . . . But listen further. You see before you the hapless *Zorahayda*. Like yourself I have known the torments of unhappy love. A Christian cavalier, one of your ancestors, stole my heart away. I had promised to embrace his faith and to follow him to his native land. But at the critical moment of departure my courage failed, I hesitated, and—retained a captive in the palace, I died a pagan after a life of suffering. Since then the Genii of Evil have had full power over me, and I must remain under their enchantments until the day when the pure hand of a Christian shall break the magic spell which holds me a prisoner here . . . You can deliver me . . . Will you? . . . Speak!"

"Yes, I will," responded Jacinta, all of a tremble.

"Approach then. Plunge your hand into the water of the fountain; baptize me according to your faith, and my soul will find eternal repose."

Jacinta advanced, caught the water in the palm of her hand, and sprinkled it over the head of the phantom. . . . Then *Zorahayda*, her countenance transfigured, laid her silver lute down gently by the fountain, folded her white arms over her bosom, and, smiling on the young girl with a tenderness ineffable disappeared. . . .

Jacinta seemed to waken from a dream. But on beholding at her feet the silver lute her doubts vanished, and on remembering *Zorahayda's* prediction her features were illumined with hope and joy.

The general plan of the composition is defined more sharply, however, by the following "programme," which stands at the head of the score proper:

Solitude and melancholy of Jacinta—Appearance of *Zorahayda*—She predicts for Jacinta the end of her troubles, and tells her of her own unhappiness. Baptism alone will bring her repose—Jacinta sprinkles the sacred water over her head—Disappearance of *Zorahayda*—Joy of Jacinta over the remembrance of the prediction.

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“Entrance of the Gods into Valhalla,”
from “The Rhinegold”
Richard Wagner

(Born in Leipsic, May 22, 1813; died in Venice, February 13, 1883)

This selection is the finale of *The Rhinegold*, the prologue or opening drama of the great tetralogy, *The Ring of the Nibelung*.

The story of *The Rhinegold* centres about the treasure of gold which was stolen by Alberich, the Nibelung dwarf, from the Rhine maidens in whose keeping it was. This gold, when possessed by one who had renounced love, and forged into a ring, conferred upon its possessor unlimited power. Wotan, to be lord of the world and safe from attack, had had a splendid castle built for himself and the gods by the giants Fasolt and Fafner, to whom he had promised in payment Freia, the goddess of youth and beauty.

But when the giants claimed their reward Wotan tried to evade payment. He had sent Loge around the world to find something the giants would take instead of Freia. Loge, upon his return, suggests the ring made from the Rhinegold, and tells how Alberich renounced love to get it. The giants, greedy for power, agree to renounce their claims to Freia if Wotan will get them the ring. Thereupon Wotan takes it from Alberich by cunning and gives it to the giants. But Alberich in his wrath curses the ring and all who may possess it.

The curse at once begins to work. The giants quarrel over the treasure. Fafner slays Fasolt and makes off with the gold to the horror of the onlooking gods. The air grows heavy. Then Donner, god of storm, to clear the atmosphere, calls up a thunderstorm. As the clouds disappear, there is seen a rainbow of dazzling brilliance, forming a beautiful bridge over the Rhine to the gleaming castle beyond.

Here begins the music which forms the present selection. Wotan hails the castle with his spear, and dubs it *Valhalla*. Then, led by Wotan and Fricka, the gods in solemn procession pass over the rainbow-bridge. From the Rhine below is heard the lament of the Rhine maidens over their lost gold, while in vivid contrast “the magnificent Valhalla motive swells and rises, and soon dominates all other motives, till it forms a grand triumphal march by the whole orchestra as the gods enter Valhalla.

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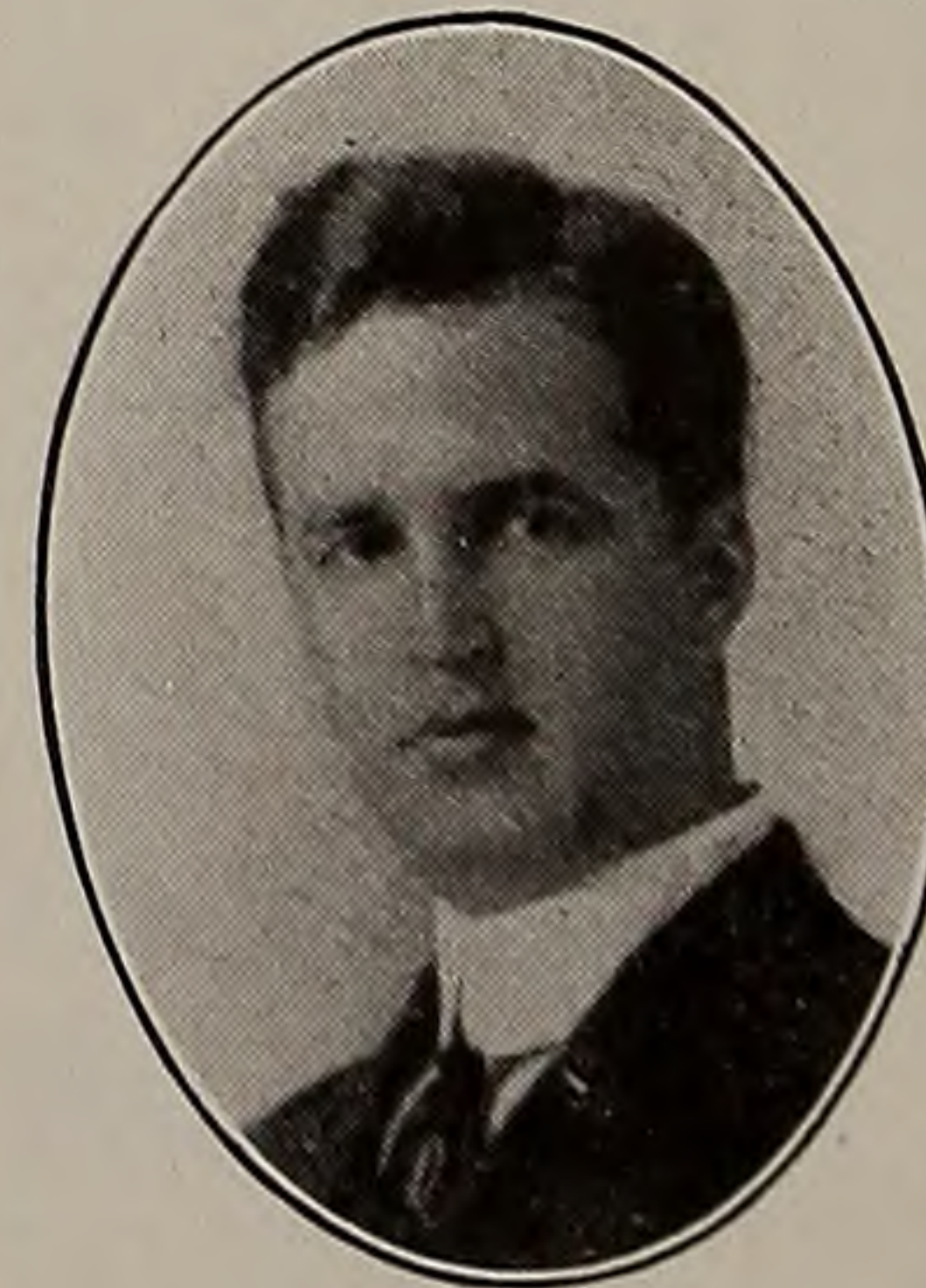


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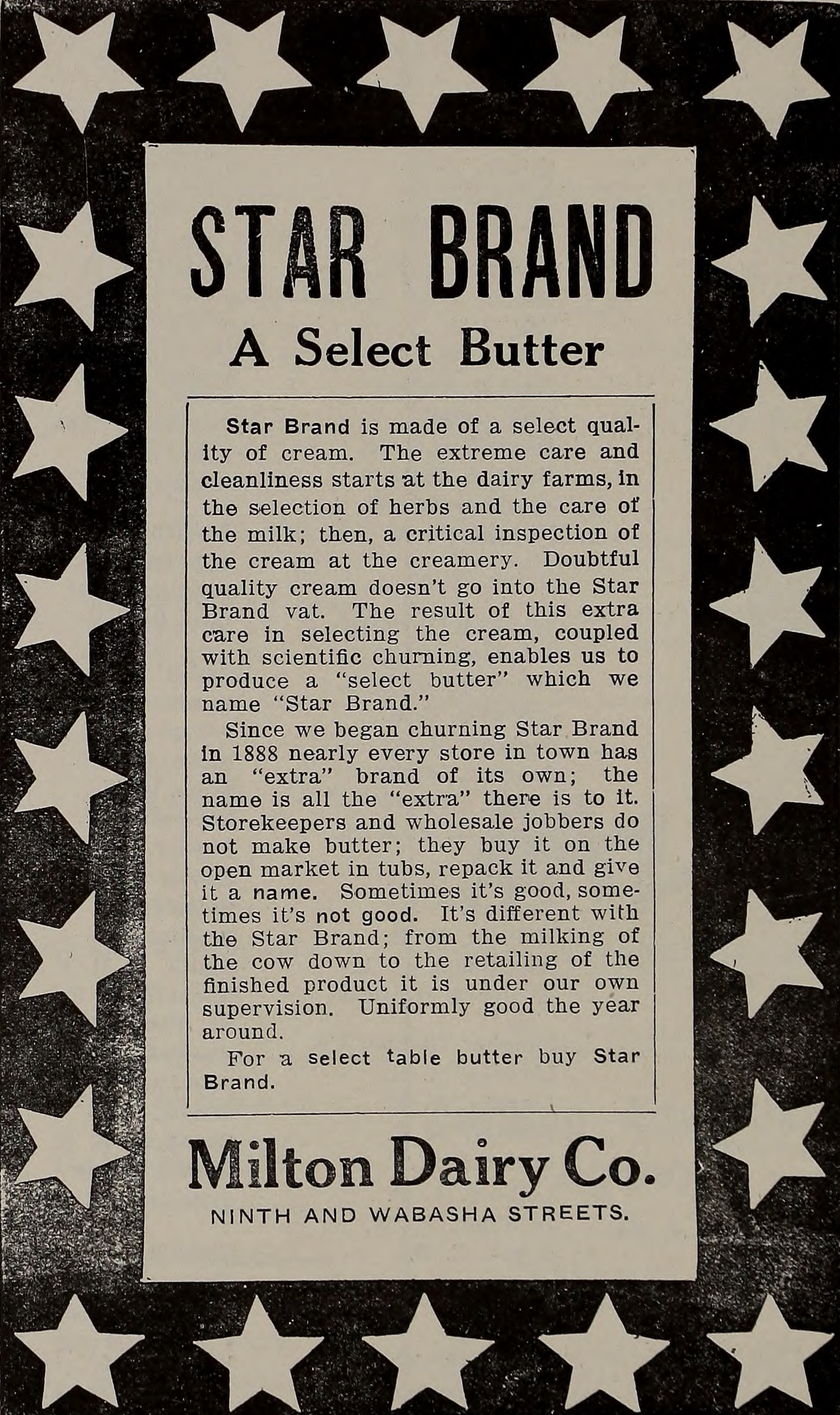
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While not yet prepared to make definite announcement of the assisting soloists, we can state, from negotiations now under way that the list of soloists will contain the best artists obtainable, and will surpass any list previously offered. Ten concerts will be given, a fortnight apart, and the season prices will remain unchanged. Realizing that many patrons of the orchestra prefer to keep their accustomed seats, we are offering them the opportunity of making their reservations now for the coming season, for we feel sure when definite announcement is made of next season's plans and soloists the demand for season tickets will be so heavy that it will be difficult to give present subscribers the exact seats that they wish, unless they are reserved in advance.

The Directors take this opportunity to thank the patrons of the Orchestra for their generous support in the past.

Those wishing to make reservations can do so by signing the attached order and leaving it with, or mailing to, Mr. E. A. Stein, Manager, at the address below:

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